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them, formed an attractive feature of the *Century*, where it ran as a serial; and now, published in book form by Houghton, Mifflin & Co., with the original illustrations by C. S. Reinhart, is an interesting addition to the books of the day.

The story is full of color; everything is alive and glowing; and neither situations nor the incidents that support them are overdrawn.

One does not meet with a Tom Grogan every day, any more than with a Joan Lowrie, but both types of women exist. Equally good are the McGaws, Crimmens, and Rowans, worthy members of the Union. And Mr. Smith is to be congratulated on the excellence of his brogue. To one well acquainted with it, the overdrawn examples continually met in fiction are most irritating, and it is a pleasure to encounter the real thing. Speech and gesture in "Tom Grogan" are just what they should be.

It is not too much to say that the illustrations are as satisfactory as the brogue; both Tom and her neighbors are true to life; only in the design on the cover does Tom cease to be herself and become a strange creature, with the look of an Italian instead of a sturdy Irishwoman.

## A MOUNTAIN WOMAN.

From "Tom Grogan" to "A Mountain Woman" is a journey across the continent, to fall in with different types. The author, (Mrs.) Elia W. Peattie, has evidently lived among the people of whom she writes; and if she sometimes exaggerates in order to paint the situation in stronger colors, she at least knows her subject.

With the exception of the first of this group of eight stories, which gives the name to the collection, the central figure, in almost every instance, is a man, and distinctively the western man, farmer or miner, fighting with nature or fate, and, oftener than not, getting worsted in the battle.

"Up the Gulch" is, in some of its aspects, the most grotesque, and also the most sympathetic tale. There is something in the character of Peter Roeder, who has been up the gulch for seventeen years making his pile, and now newly come to the city of Helena to see life and enjoy his wealth, that touches the imagination. The honesty and guilelessness of the man, and his forlorn consciousness that he does not know how to secure happiness, enlist the sympathy.

As he explains: "I ain't a friend,—not a friend! I ain't a complainin'. It ain't the fault of any one—but myself. You don't know what a durned fool I've bin. Someway up thar in the gulch I got to seemin' so sort of important t' myself, and my making my stake seemed such a big thing, that I thought I had only t' come down here t' Helena t' have folks want to know me. \* \* \* I used t' dream of sittin' on the steps of a hotel like this, and not havin' a thing to do. When I used t' come down here out of the gulch and see men who had had good dinners, an' good baths, sittin' round smoking, with money t' go over t' the bookstand an' get anything they'd want, it used t' seem to me about all a man could wish for. But I didn't any of the time suppose that would satisfy a man long."

With all his elaborate attire, carefully-tended silk hat, obtrusive diamonds, and rough speech, Roeder is not contemptible nor absurd, which shows how well his author understood him.

"Jim Lancy's Waterloo," the melancholy sketch of the unequal struggle for life on a Nebraska farm, appeared some years ago in the *Cosmopolitan*, and most of its fellows have been published in periodicals.

"A Mountain Woman" is really the least pleasing of these quite original tales. The conception of character is good, and the result of bringing a true child of Nature from the canons of Colorado to the roar of New York, shutting her within the narrow limits of an apartment house and obliging her to consort with the so-called intellectual set, members of Sorosis and would-be artists, and, worst of all, the "appreciators of genius," is well worked out; but the author takes the liberty of allowing some of the

personages in the story to misunderstand the mountain woman in a manner that seems improbable, thereby doing all of them an injustice.

This excellent piece of bookmaking, from the University Press, is published by the Chicago firm of Way & Williams.

### FROM JAPAN.

Most cultivated Japanese are wont to say they have no literature that an English-speaking people could enjoy, and this is no doubt largely true, from the extreme difficulty of taking their point of view. There are, however, a limited number of their romances, myths and poems, which, through the co-laboration of various English and American with Japanese scholars, have been translated for general reading. Chief among these is "The Loyal Ronins," esteemed by Japanese their greatest classic in pure romance, which was admirably rendered into English by Shiichiro Saito and the late Edward Greey some fifteen years ago.

A volume which contains under the rather misleading title of "Sunrise Stories," papers on various myths and poems, some account of their worship of Buddha, various representations of the drama and stage effects, and abridged versions of famous stories and novels, as collected and arranged by Roger Riordan and Tozo Takayanagi, is now before the public. The origin of the Japanese gods, as given here, is as poetic as that of the Greek gods and closely resembles their myths. Their sun-gods and moon-gods, the gradual evolution of the half-gods, the making of man and endowing the earth with fertility, is the same beautiful story to be found in the beginnings of every religion. The miracle stories, also, are paralleled by those of Christian countries. It is only in the form of their verse and the character of their romances that they widely differ from European nations.

These romances, when they are not political like the Ronins, are fanciful to the last degree; as unreal as a fairy story, and as artistic as the work of their brushes and pigments. Indeed, it is difficult to say whether the artistic vein, always uppermost in this interesting people, works more spontaneously with the brush or pen; their pictures are romances, their poems are pictures. Wonderful country, where every woman is named for a flower, every man for some phase of nature—a moral attribute.

The Sunrise stories include versions of the "Loyal Ronins," "The Victim of Love," here given as the adventures of a "Vagabond Priest," besides many other tales less widely known.

Perhaps the most interesting chapter, from some points of view, is the concluding one, in which Mr Takayanagi gives his personal reminiscences of the revolution of the '60's in Japan. The book, which is appropriately bound, with Japanese designs on cover and title page, is published by the Scribners.

### FROM THE GERMAN POINT OF VIEW.

The new woman has so long been the subject of discussion that all, even her advocates, have become weary of it and willing to hear the praises of the old order; or, as the newspaper wit has it, the "newer" woman, who believes in domesticity and the pronouncedly feminine attitude.

But few perhaps will agree with the views of Laura Masholm Hausson, whose sketches of "Six Modern Women" have been translated from the German by Hermione Ramsden, and are published in this country by Roberts Brothers.

The six representative women are the two Russian geniuses, Sonia Kovalevsky and Marie Baskirtseff; Eleonora Duse; an English writer (happily unfamiliar in America), George Egerton; the Norwegian novelist, Amalie Skram, and Madame Kovalevsky's friend and biographer, Mme. Edgren-Leffler.

The reader naturally expects to find close studies of the intellectual and spiritual gifts of these talented women, and a discussion of their work, but finds no such thing. Laura Hausson remarks in her preface: "I have little